MIT's Oldest and Largest Newspaper

thetech.com

The Tech
Established 1881

Volume 143, Number 8

Thursday, May 11, 2023

WEATHER, p. 2

THU: 79°F | 59°F
Mostly sunny.

FRI: 76°F | 60°F
Partly cloudy.

SAT: 77°F | 50°F
Partly cloudy.

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ALEXA SIMAO—THE TECH

President Sally Kornbluth addresses the MIT community at her inauguration ceremony in Killian Court, Monday, May 1st.

President reflects on months at MIT

Kornbluth: 'People here are just full of fantastic ideas, energy, and entrepreneurial spirit.'

By Eunice Zhang and Alex Tang
NEWS EDITORS

The inauguration for President Sally Kornbluth was held May 1, 2023. Before assuming the role of MIT's 18th president, she was provost at Duke University for eight years. Kornbluth succeeds L. Rafael Reif, who stepped down at the end of 2022 after serving ten years in the office.

The Tech spoke with Kornbluth as she both reflected on the first few months of her presidency and discussed plans for the future. This interview has been edited for length and clarity.

TT: *What have been your early impressions of MIT in the first five months of your presidency?*

Kornbluth: I have been really impressed by the faculty, staff, and the students. People here are just full of fantastic ideas, energy, and entrepreneurial spirit.

MIT is a pretty decentralized place, so I am taking some time to get to know every nook and cranny. From the student perspective, I have been really impressed by the degree to which there's so much sort of student autonomy: student governance in the dorms, people creating communities that they are happy and comfortable with.

TT: *You conducted a listening tour starting in January which included feedback from students, staff, faculty, alumni, and more. Are there any perspectives in particular which have stuck out to you so far?*

Kornbluth: Part of it is what I just mentioned, which is the students wanting me to understand the student culture here and the student communities. To understand and ensure that I get the quirkiness and fun of MIT. Students everywhere have expressed concerns about housing, and food has also come up as well.

But I have also really heard from them about things they're really excited about: their participation in UROP, MISTI, and all kinds of opportunities that students have here. It is really been a combination of just letting me know things that they think could be made better and fixed, and things that they celebrate about MIT.

TT: *Could you provide a preliminary overview of your top priorities among the topics discussed in your listening tour so far?*

Kornbluth: In terms of academic and intellectual priorities, there's no question that climate change is at the very top of the list. Additionally, I am interested in harnessing the power and innovation of life sciences at MIT and how that juxtaposes with engineering to really create a whole range of new treatments, devices, etc.

TT: *Do you have any plans to foster change within the community at MIT?*

Kornbluth: Coming out of the pandemic, students, just like the rest of the community, are looking for the opportunities to re-engage with each other.

When I look at survey data about how much interaction students have with faculty outside the classroom and significant faculty mentoring opportunities, I would like to see more of that for the students. I think that informal, non classroom interactions with faculty could definitely be increased, but also I would like to work with students to see what kind of events, organizations, etc. they think could enhance social enjoyment of MIT.

Every student, even if they love MIT, has expressed some degree of stress. The question is, how do we reduce some of those stressors? Part of it is working with faculty, but another aspect is thinking about how things are structured. Are there ways to make it as intellectually rigorous, but not quite so stressful for students?

Improving mental health services is a big priority. Chancellor Nobles is thinking a lot about the whole student and how you create an ecosystem of student wellness so that students can concentrate on their academics without feeling so incredibly stressed all the time.

TT: *How has your background as a biologist influenced your leadership style and your approach to leading an institution like MIT?*

Kornbluth: It's funny that there are so many people doing biomedical research at MIT, but there's no medical school, given that I am originally from the medical school at Duke. I have had more time to think about biomedical research and biomedical innovation and it is really inflected with engineering here, and it just brings a whole new strategy, in terms of thinking about areas that I want to enhance and ways to bring people together. I try to be inclusive with my leadership style, but I also try to identify the areas of interest and talents and find ways to juxtapose things that otherwise wouldn't be juxtaposed.

Coming from the outside, sometimes you can look at the landscape and say, "Oh, I bet this person doesn't know that person." Because I have been meeting everybody in a very quick succession, I'm hoping to be able to facilitate interactions between faculty of disparate fields across the Institute. With this different perspective and my background in biomedicine, I am thinking about how the strengths of MIT as well as that of other institutions can synergize, and create more rapid advances in biomedicine.

TT: *Are there any things that you found surprising about MIT?*

Kornbluth: I had anticipated how innovative and smart everyone was, but honestly, it's even beyond that level. During the first few days of when I first got here, there were some promotion and tenure cases. Everybody coming through is like a national or international star. It's just sort of the brightness of the field is even more than I had anticipated coming here.

The other thing that I've been surprised at is the decentralization. I think about ways that I can contribute to improvement, to make it easier for the faculty and students to do research. I hope to streamline some of the processes and practices in a way without restraining what everyone's doing and have greater efficiencies and synergies in administration.

MICHELLE XIANG—THE TECH

Members of the Class of 2025 show off their newly-acquired brass rats at Ring Delivery (Sunday, May 7th).

IN SHORT

Last Day of Classes is May 16.

Grades due for classes without final exams is May 19.

Final exam period is May 19 - 24.

Grades due for classes with final exams is May 26.

The Tech's mailing lists have been shut down; use tt-join@mit.edu for general questions and the following new department-specific mailing lists in the interim:

tt-news-editors@mit.edu; tt-opinion-editors@mit.edu; tt-photography-editors@mit.edu; tt-arts-editors@mit.edu; tt-campus-life-editors@mit.edu; tt-science-editors@mit.edu; tt-sports-editors@mit.edu.

Interested in joining *The Tech*? Email tt-join@mit.edu

Send news and tips to tt-news-editors@mit.edu

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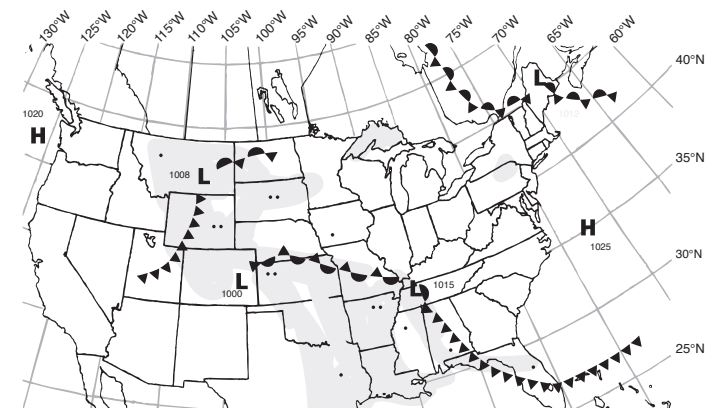
WEATHER

Fluffy clouds to fuel your flaming finals

By Phoebe Lin
CHIEF METEOROLOGIST

Partly cloudy days and pleasant weather are coming to you this weekend as a high-pressure ridge stalls over New England. Expect to see more warm, beautiful early-summer days, save for an occasional burst of rain or small thunderstorm. Take advantage of the nice weather outside before it becomes humid out!

If the sky has seemed hazier than usual, we've been receiving smoke in high altitudes from the wildfires in Alberta, which has issued a wildfire emergency due to an early start to their wildfire season. Though we won't be too affected here in Boston, a cold front is expected to clear out the smoke in the Northeast early next week. Stay safe to our friends in Canada!

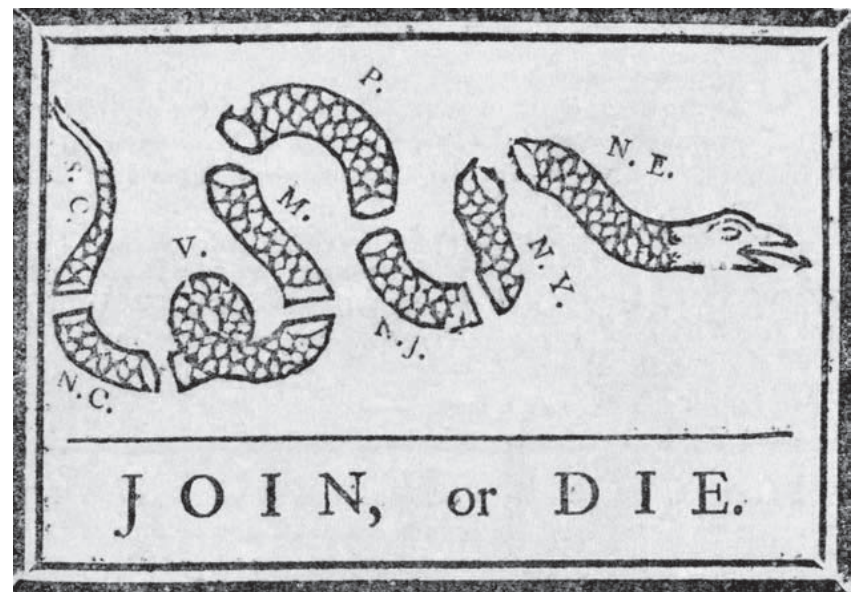


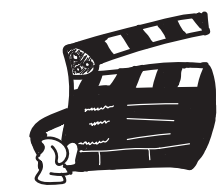
Situation for Noon Eastern Time, Thursday, May 11, 2023

Extended Forecast

Today: Mostly sunny. High around 79°F (26°C). West winds around 7-12 mph.
Tonight: Partly cloudy. Low around 59°F (15°C). West winds around 7-10 mph.
Tomorrow: Partly cloudy. High around 76°F (24°C) and low around 60°F (16°C). West winds around 10-15 mph.
Saturday: Partly cloudy. High around 77°F (25°C) and low around 50°F (10°C). Northwest winds around 7-10 mph.
Sunday: Partly cloudy. High around 69°F (21°C) and low around 54°F (12°C). Northwest winds around 10-15 mph.

Want to draw graphics that engage, provoke, and speak to the MIT community?
The Tech is looking for editorial cartoonists.
join@tech.mit.edu





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This is Massachusetts
You're Probably Liberal
Write Opinion for *The Tech*!

Solution to Finals

from page 6

5	4	3	8	1	9	2	6	7
7	6	8	2	5	4	1	3	9
1	9	2	6	7	3	8	4	5
4	3	5	1	8	6	9	7	2
2	1	7	9	4	5	3	8	6
9	8	6	7	3	2	4	5	1
8	2	4	5	6	1	7	9	3
3	5	9	4	2	7	6	1	8
6	7	1	3	9	8	5	2	4

Solution to Flex P/NR

from page 6

2	4	1	5	7	3	9	8	6
7	6	5	8	4	9	1	3	2
9	3	8	6	2	1	4	7	5
1	5	7	4	9	8	2	6	3
8	9	3	2	6	7	5	1	4
6	2	4	3	1	5	7	9	8
4	8	9	1	3	2	6	5	7
3	7	2	9	5	6	8	4	1
5	1	6	7	8	4	3	2	9

Solution to Crossword

from page 6

E	L	B	A		W	A	W	A			T	A	M	P
L	O	L	L		H	U	E	D		M	O	V	E	R
C	R	A	B	C	A	K	E	S		O	P	I	N	E
I	N	S	E	A	M		D	O	L	L	E	D	U	P
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			B	E	E	F	B	U	R	R	I	T	O	
C	H	A	P		S	L	R			S	N	O	O	P
R	A	G	E		P	L	O	T	Z		E	T	N	A
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ELLIE'S GAMING CORNER

King of the Castle presents an immersive party game themed around medieval political intrigue

All hail the Queen.

★★★★★

King of the Castle

Team17

Mar. 2, 2023

King of the Castle is a player-led medieval fantasy narrative masquerading as a political party game with its host-and-audience interaction scheme, easy-to-use interface and design, and high level of player autonomy. The story of each game follows the political machinations of a newly-crowned monarch and their political advisors — composed of chiefs and nobles from the various territories under the crown's rule — as they scheme against one another to gain ultimate control of the kingdom.

Gameplay is split between the monarch (the host) and the nobles (the audience), all of whom serve collectively as counsel to the monarch and effectively puppet their every decision. Each session pulls three nobles from a set of five: the Barons of the March, the Chiefs of the North, the Counts of the East, the Grandees of the South, and the Patricians of the Coast. The audience is then split into these three chosen factions. From this comes the two-tier voting system that is central to the game's mechanics: each "noble" (audience member) from a given domain would vote from a set of choices that respond to some given event, and the majority response would become that territory's vote on the council. The decisions of the crown as such rest on the council's overall majority vote, influenced by the laws that the monarch would set for that particular voting session. *King of the Castle* has mechanical parallels to the 2016 strategy game *Reigns*, as different elements of the kingdom such as its treasury, stability, military, faith, etc. must be kept in balance to ensure the dynasty's survival.

The monarch's aim is to acquire an heir and fulfill their chosen ambition from a preset list, ranging from global domination and dictatorial rule to economic prosperity and kingdom-wide peace. As the game progresses and the various nobles advance in their schemes or take up arms in open rebellion against the crown, these abstract goals are replaced by more tangible ones, such as gaining the status of sainthood. The various factions, meanwhile, each attempt to disrupt the monarch's ambitions and advance their own.

My session of *King of the Castle* was composed of myself as the host and Queen (though other players have the ability to set their chosen monarch's gender preferences as he/him or they/them, and similarly with the nobles) with three friends as the Chief of the North, Count of the East, and Patrician of the Coast. Each friend roleplayed as the noble of their respective dominion (and if there were more friends along for the ride, they would play as separate nobles from a given dominion) and chose one of three schemes that their faction would attempt to fulfill in their ploy to replace the Queen. The North chose to incite Ragnarok to overthrow the crown by force, the East chose to offer the Queen immortality — as the Counts just had to be literal vampires — in exchange for the crown, and the Coast chose to lead a conspiracy to deplete the crown's treasury.

As the in-game years progressed, the Queen and her council were involved in various events that affected each dominion (such as famine in the North, religious crusades in the East, and "werebeast" raids in the Coast) as well as events that affected multiple dominions (i.e. border disputes between the North and the East). The various events affected the delicate balance of the kingdom in different ways, such as decimating the Coast's farming due to the werebeast raids or skyrocketing the East's trade with the anachronistic invention of the photographic camera.

Towards the game's end, defiance in the various dominions had risen so much that the North and the Coast decided to rebel against the crown, triggering a civil war event against the Queen and the East. Because of the preceding incidents in years past, the East with its weak military and struggling economy (due to the crusades and a completely separate war against a sorcerer) was put in the very unfortunate position of having to join forces with the Queen against the rebelling nobles or risk annihilation. After a year of war and months under siege, the rebels inevitably won due to the East's defection, an uncontrollable pox outbreak, and deliberate river contamination that forced a revolt of the city. The Queen was beheaded, her treacherous half-sister from the Coast was placed as the new puppet monarch, and the Patricians of the Coast emerged victorious as the leaders of a ravaged kingdom.

Our session of *King of the Castle* was brutal, a three-hour-long session that had me engaged the entire time. Constant backstabbing marked each passing in-game season. The North was selected as the Queen's honor guard and became tied to the Queen by marriage, but stagnated politically due to crown-influenced voting sessions that always ended poorly for them. The East practically doomed the crown by defecting to the rebels. And, the North was given full control of disputed silver mines by the crown only for its ownership to be snatched up by the East and later exploited by the Coast with the Queen's support.

King of the Castle is not a party game, as shown by the amount of narrative depth and gameplay potential it has hidden in its simple voting-based mechanics. The game's design makes it more of an immersive roleplaying experience (like a visual novel with a nonlinear player-guided narrative) than a proper party game, and that's where the crux of the game's most significant elements lies. The interweaving of party-based gameplay and complex storytelling makes the game act more like *Dungeons & Dragons* than *The Jackbox Party Pack*, and I find that alignment quite welcome.

Each of the dominion's potential storylines, the randomly triggered events, and the level of long-term effects is great enough that emergent gameplay is pretty much a guarantee. Alongside bug fixes and content updates, a focus on adding considerable amounts of narrative depth and nonlinearity — especially with further developing in-game structures for interweaving storylines and interplay between different events — is a must to make *King of the Castle* a truly great roleplaying experience.

Events that took place at the beginning of the game had reverberating effects on the ending which (while a simple and seemingly trivial finer point for an already-engaging game) only made the experience that much more immersive. One notable example during my session: the Queen chose the North as her honor guard at the start of her reign, significantly boosting its military and allowing for its unimpeded call to rebellion and siege of the castle at the end of the game. When the rebelling Coast hired an assassin to eliminate the Queen, she called for her Northern honor guard to rush to her aid during the attempt on her life — only to remain alone with her would-be killer in her bedchamber as the honor guard's true allegiances were made known. (Luckily, she survived to see her own execution later on in the war, but the near-successful attempt on her life shook the castle's political stability enough to let it fall to the rebellion's siege.)

The voting system feels both well designed in some regards and poorly balanced in others. The system is best designed for multiples of three nobles, as having more or fewer nobles in one dominion than others unbalances voting sessions. The Queen is overall not that useful during small-party voting sessions, with only a limited set of policies that she can enact to influence each session. When two of the three dominions rebel, the sole "loyalist" dominion has full control of the council's votes and thus the Queen's decisions, making her influence near-useless in these moments.

There is so much more that can't be covered in just 1500 words, such as the potential to war against other countries and the nigh-infinite possible storylines the players together can create in each three-to-five hour long session. (A very interesting mechanic is the ability to continue the same storyline with the new — or the same, depending on the outcome of the session — monarch, adding an extra *Reigns*-like flavor to the mix.)

In all regards, *King of the Castle* is a near-perfect game. Its specific blend of *Reigns* and *Dungeons & Dragons* works surprisingly well and makes for a really immersive roleplaying experience; I struggle to give it anything other than a perfect score.

King of the Castle is available on PC for $4.99. Players must own the game to play as the monarch but may access sessions as nobles via https://kotc.app. This review was written using a PC game code provided to The Tech by the game's publisher.

ART EXHIBITION REVIEW

An interview with Dorothy McKim on 'Immersive Disney Animation,' a journey down memory lane

A riveting experience that transports the audience into the world of Disney.

★★★★★

Immersive Disney Animation

Lighthouse Artspace

130 Columbus Ave
Boston, MA 02116

On display until August 13, 2023

By Vyshnavi Vennelakanti
STAFF WRITER

Immersive Disney Animation, as the name suggests, is an immersive experience brought to the audience by Disney in collaboration with Lighthouse Immersive that offers versatile spaces encouraging dialogue between its audience and art forms. With the images and scenes from Disney movies projected onto the walls all around the gallery and the floors being activated with Disney themes such as gardens from *Tangled* or the "Casita" courtyard from *Encanto*, the audience experiences magical Disney moments in real time.

This experience consists of songs from various Walt Disney Animation musicals, starting with "A Dream is a Wish Your Heart Makes," from *Cinderella*, one of Disney's earliest productions. While the songs are all just as magical as the "Casita" from *Encanto*, some of the memorable numbers include "Circle of Life," "We Don't Talk About Bruno," "Poor Unfortunate Souls," and "Show Yourself." I felt especially nostalgic during "Circle of Life" since *The Lion King* was my introduction to Disney movies. I could not help but gasp in awe while watching Rafiki hold Simba at Pride Rock in front of all the animals gathered for the coronation.

Speaking on how the idea of an immersive experience came to life, Dorothy McKim, who currently serves as special projects producer for Disney Animation, said, "Disney Animation partnered with Lighthouse Immersive regarding this experience. Keeping in mind the high standards observed by both Disney and Lighthouse Immersive, we brainstormed what this show could be about. It came together organically and naturally with the theme about wishing, hoping, and dreaming." McKim further pointed out that all Disney films have these themes which could be strung along for a 56-minute show.

Disney has produced over 61 films to date, which made the decision of what movies were selected for the show very challenging. McKim stated that they have sequences or songs from 45 films in the show, all of which have the themes of longing for and being hopeful about the future. McKim further elaborated, "We are celebrating the 100th year of Disney Animation, and the films we pulled into this show include some of Disney's earliest movies, which make some of the audience nostalgic about watching *Cinderella* or *Snow White* for the very first time. This is to ensure that everyone could experience what these films meant to them when they first saw them."

Most Disney movies are musicals that do a fantastic job of taking the audience from one point to another in the story by giving us an insight into a character's feelings, as in "Surface Pressure" in Encanto or a key plot sequence as in "Poor Unfortunate Souls" from *The Little Mermaid*.

Talking about the musicals, McKim said, "The show comprises songs from Disney films. However, while there are several movies that are not musicals, such as *Wreck it Ralph* or *Big Hero 6*, we ensured to include montages from these films in our show."

McKim went on to say, "Watching the joy of the people that are watching our show for the first time while laughing and crying, and watching all the work we have done come together is what I love the most about this experience."

Immersive Disney Animation was indeed a rollercoaster of emotions, from experiencing joy at Simba's coronation to feeling the adrenaline rush of Aladdin's flying carpet to getting anxious while watching Ursula plot against Ariel. It was also about feeling hopeful and inspired when watching Moana's determination to restore the heart of Te Fiti and Elsa's resolve in her quest to find out the truth about her past. While Disney World is known for its shows, as McKim rightly pointed out, *Immersive Disney Animation* stands out in terms of being able to pull the audience even more into the Disney world by creating images from the movies all around the audience and placing the audience at the center of it.

Overall, I would highly recommend visiting *Immersive Disney Animation* at the Lighthouse Artspace. This one hour experience not only offers a unique perspective into Disney musicals, successfully transporting the audiences into an enchanting world of fairy tales and enabling a dialogue between the two, but also gives insight into how Disney movies came to be produced. This experience is also being expanded to other cities like Houston, Los Angeles, and Atlanta. While regular tickets start at $36, you can visit in groups of ten or more to get discounted tickets starting at $29 per person. The Premium Plus tickets also include an interactive wristband that lights up in sync with the different iconic scenes and songs, and you get to take a Disney poster home with you. Trust me when I say it is worth every penny!

The interview has been edited and cut for clarity and length.

ARTS ARTS ARTS

Sally Kornbluth MIT's 18th President

KATE LU—THE TECH

KATE LU—THE TECH

The MIT community celebrates the inauguration of Sally Kornbluth as MIT's 18th president, Saturday April 29th and Monday, May 1st.

ALEXA SIMAO—THE TECH

MAXWELL YUN—THE TECH

KATE LU—THE TECH

KATE LU—THE TECH

FUN FUNFUNFUNF

TECH's PICKS: ENTERTAINMENT THIS ISSUE

THURSDAY, MAY 11 – THURSDAY, MAY 18

FILM

BOOK CLUB: THE NEXT CHAPTER (FRI, MAY 12)

FOOL'S PARADISE (FRI, MAY 12)

HYPNOTIC (FRI, MAY 12)

KNIGHTS OF THE ZODIAC (FRI, MAY 12)

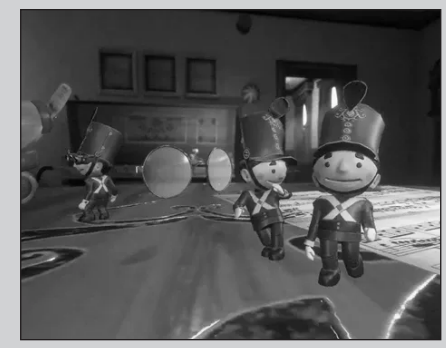
TV

MULLIGAN (FRI, MAY 12)

HIGH DESERT (WED, MAY 17)

VIDEO GAMES

TIN HEARTS (TUE, MAY 16)



STARSHIP TROOPERS (WED, MAY 17)

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